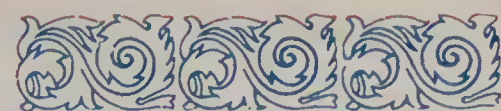




# K I S S M E



COHAN & HARRIS Present  
THE MUSICAL PLAY

## GOING UP

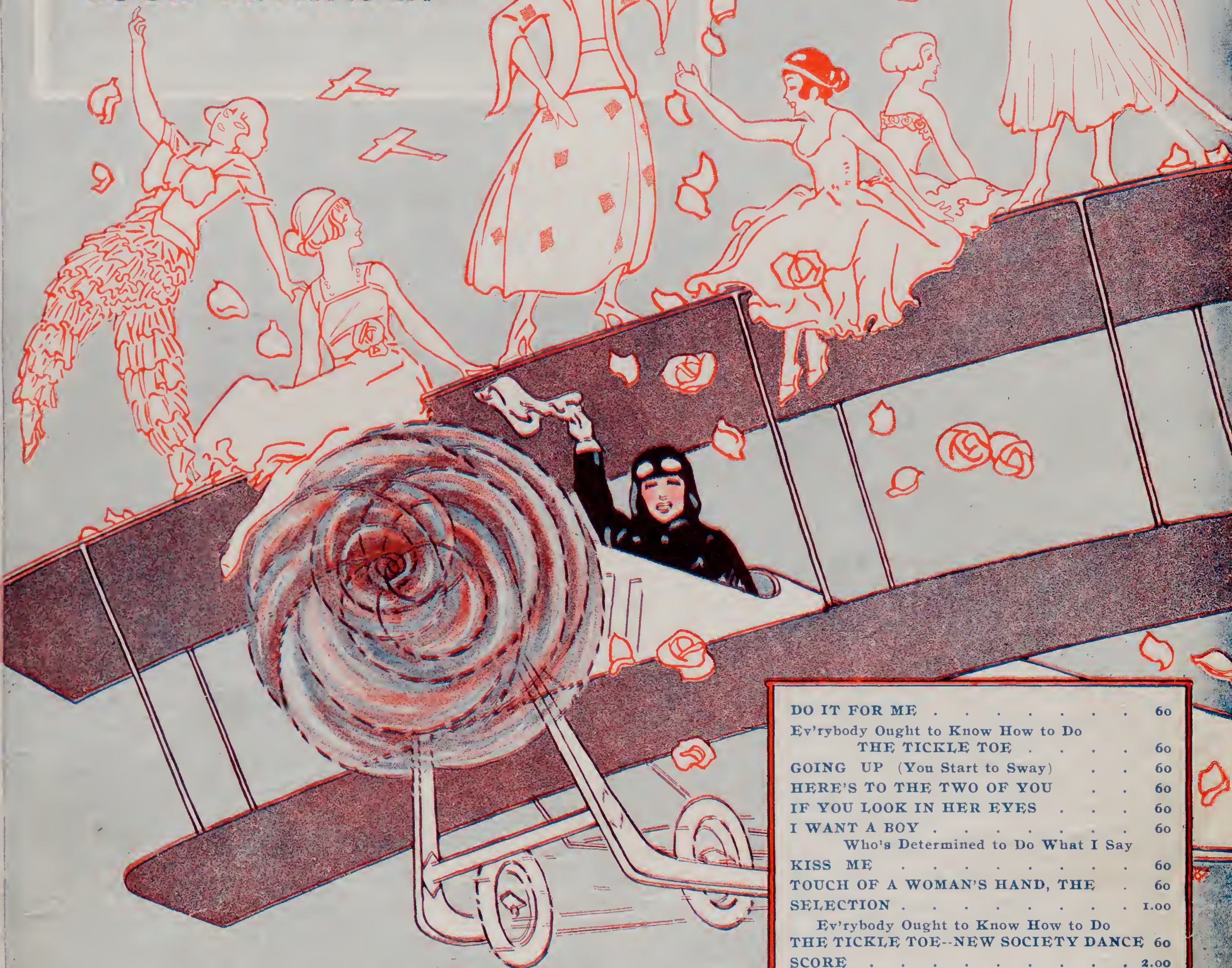
BOOK BY OTTO HARBACH  
AND JAMES MONTGOMERY

LYRICS BY

**OTTO HARBACH**

MUSIC BY

**LOUIS A. HIRSCH**



DO IT FOR ME . . . . .	60
Ev'rybody Ought to Know How to Do THE TICKLE TOE . . . . .	60
GOING UP (You Start to Sway) . . . . .	60
HERE'S TO THE TWO OF YOU . . . . .	60
IF YOU LOOK IN HER EYES . . . . .	60
I WANT A BOY . . . . .	60
Who's Determined to Do What I Say	
KISS ME . . . . .	60
TOUCH OF A WOMAN'S HAND, THE	
SELECTION . . . . .	1.00
Ev'rybody Ought to Know How to Do THE TICKLE TOE--NEW SOCIETY DANCE	60
SCORE . . . . .	2.00

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# Kiss Me

DUET

Grace and Gaillard

Lyric by  
OTTO HARBACH

Music by  
LOUIS A. HIRSCH

Allegretto moderato

The piano introduction is written for a grand piano in 2/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegretto moderato'. The music begins with a mezzo-piano (*mp*) dynamic, followed by a crescendo leading to a mezzo-forte (*mf*) dynamic, and then a decrescendo marked 'dim.'. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

GAILLARD

This block contains the first line of the duet for the character Gaillard. The vocal line is on a single staff in treble clef, with the lyrics 'Why should we wait un-til to - mor - row?'. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and includes a decrescendo. The melody for the vocal part is simple and follows the natural inflection of the lyrics.

This block contains the second line of the duet for Gaillard. The vocal line continues with the lyrics 'To - mor-row may but bring us sor - row. The Gods are mum,'. The piano accompaniment continues on the grand staff, maintaining the harmonic support for the vocal line. The piano part includes various chordal textures and moving lines in both hands.

The fu-ture's dumb, To-mor-row ne'er may come.

The first system of the musical score. The vocal line is on a single staff in B-flat major (two flats). The piano accompaniment consists of two staves. The lyrics are: "The fu-ture's dumb, To-mor-row ne'er may come."

We on-ly know we live to-day, dear; We on-ly see a lit-tle

The second system of the musical score. The vocal line continues on a single staff. The piano accompaniment continues on two staves. The lyrics are: "We on-ly know we live to-day, dear; We on-ly see a lit-tle"

way, dear. So if we find The way is lined

The third system of the musical score. The vocal line continues on a single staff. The piano accompaniment continues on two staves. The lyrics are: "way, dear. So if we find The way is lined"



## Tempo di Valse

With ros-es fair and kind, ——— Why be blind, ——— why be

blind, ——— Why pass by them and leave them be - hind? ———

## CHORUS

Kiss me, Kiss me, Now is our gold - en

*a tempo*

*p - mf*

hour. ——— Kiss me, Kiss me,

Fl.



This is love's ope - 'ning flow'r. \_\_\_\_\_ Hours,

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The piano accompaniment consists of a right hand with chords and a left hand with a descending eighth-note scale. A dynamic marking of *p* (piano) is present.

like ro - ses, Bloom and some bloom in vain; \_\_\_\_\_

The second system of the musical score. The vocal line continues with a half note F#4, a quarter note E4, a quarter note D4, a half note C4, a quarter note B3, a quarter note A3, and a half note G3. The piano accompaniment continues with chords and a steady eighth-note bass line.

— This hour, This flow'r, Nev - er will

The third system of the musical score. The vocal line begins with a half note G3, followed by a quarter note A3, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The piano accompaniment features chords and a bass line with some chromatic movement.

bloom a - gain. \_\_\_\_\_ gain. \_\_\_\_\_

1. 2.

*l.h. sonando* *p*

The fourth system of the musical score, which includes first and second endings. The vocal line for the first ending is a half note G3, a quarter note A3, a quarter note Bb4, and a half note C5. The second ending is a half note G3, a quarter note A3, a quarter note Bb4, and a half note C5. The piano accompaniment includes a section marked *l.h. sonando* (left hand sonando) and a dynamic marking of *p* (piano).



# VOCAL GEMS FROM "GOING UP"

Lyrics by Otto Harbach

Music by Louis A. Hirsch

## Ev'rybody Ought To Know How To Do The Tickle Toe

CHORUS Moderato

Ev'ry bod-y ought to know, How to do the "Tickle  
Toe" With its movement so in-vit-ing,  
Sort of cute and so ex-cit-ing "Tickle-ickle tick-le

## Going Up (You Start To Sway)

CHORUS Marcia

You start to sway- and then you shut your eyes You're on the way —  
— that leads to Par - a - dise — All you can do is to  
cling as you swing And you wing high - er, high - er

## If You Look In Her Eyes

CHORUS

She'll tell you what you're to do, dear, If you'll look in her  
eyes What is ex-pect-ed of you dear,  
You will have to sur - mise — She may not say one word yet

## Do It For Me

CHORUS Moderato

Do it for me, — Be-cause I want you  
to, Do it for me — Don't keep me taunt-ing  
you It's all I ask — It's not a ter-ri-ble task —

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